

TWENTY-EIGHT PAGES



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DANIEL FRAWLEY.

THE MATINEE GIRL



It was on a special train one afternoon last week, on the way from a wedding in Philadelphia.

We had thrown rice and slippers after them, and had wept and kissed and drunk the health of them so often that we were all glad to be safely back on the train bound for New York.

The train slowly backed and forth and then stopped at a junction. The men went out handkerchieved to investigate. They were in their formal wedding dress, the women each with a big white bouquiere, and they all began to look under the cars and at the wheels, as men always do in cases of this sort.

But one man remained behind with the women, and contented himself with looking out the window as we all did. He was the Best Man!

In the first place, he was blonde, Apollo-like and Greek-godly, as to head, and too genuinely gallant, as well as wise, to leave girls to look at wheels.

A whistle blew a fearful blast somewhere, and out of a big factory trooped a hundred or more merry-eyed, laughing girls.

They saw the train, the frock coated ushers, the windows filled with our rosetted heads, and, above all, they saw the Best Man, about whom we were all gathered.

They stopped and began to gush the ushers, who climbed back as the train began to move on slowly. Then they began to cheer and wave their lunch boxes and their hats.

The ushers cheered back. We waved our handkerchiefs. The blonde Apollo laughed. One of the girls spotted him and directing her remark at him with a laugh, cried out: "Ah! there, Charlie! I choose you for the tunnel!"

Some day some one will take one of these quick-witted factory girls and make her as famous as Charlie Fadden.

Ada Lewis showed how funny the tough girl can be, but the typical factory girl is only tough in spots, and she is a very interesting proposition.

She has sentiment, emotion, vanity, coquetry and all the other feminine attachments, although they are hidden under a layer of hardness and acutely sharp intuitions and perceptions.

She is quick of speech, and when she drops along she is original. If you ever happen to be in a street car full of these girls going home from work about five o'clock, chattering like magpies and flirting with the conductors and the motormen, you will understand that they don't realize any of the slavery of labor that Hood optimizes, so drearily and hopelessly.

A crowd of men was carrying a lot of them home the other afternoon when an austere looking young man, who seemed to be about seven feet tall, climbed on the back platform. A sudden silence fell as the girls surveyed him and measured him up. Then one of them spoke gently.

"Say, mister," she said; "please hand me a star, will you?"

Despite the assertion that if the sun ever shone in New York at midnight we'd all be in jail, we are gradually turning night into day.

We breakfast at twelve. Our mornings end at dinner time that used to be, and the new dinner is on until nine.

By degrees the theatres are delaying the rising of the curtain until eight thirty, and in some much later.

Eight o'clock may be advertised, but it's a polite fiction that we all understand. It has become a wolf cry, like the informal dinner.

You've gone to that kind, haven't you? Where they say: "Just drop in and have a bite of dinner with me; entirely informal."

You drop in, in and rainy-day tops with seventeen magazines under your arm, and you find candle shades on the festive board and girls in low-necked bodices and men with gardenias and a general Scotch-and-soda atmosphere over the place.

When you get one of those notes with "informal" underlined, the proper thing to do is to go in a party cloak, long gloves, a fan and violets.

Then draw off your gloves and look surprised, and say: "I didn't know you were going to have any one or I'd have dressed! Just lawny!"

Despite all the copybooks the late hour law seems to agree with most people. The mysterious forces of life seem to move slowly until the electric lights glow up and warm the microbes into action. We take our beauty sleep before breakfast now instead of before midnight and the telephones get busy in the uptown sections from ten until midnight.

A friend of the Matinee Girl who has long cherished the desire for a country home with cows, chickens, ducks and all the rest of it, recently saw her dream come true.

She moved into a handsome little villa, looking just like the cottages that were painters' studios from canvas, the sort that shake as the people of the play go in and out, as

though there were a continuous earthquake in the cellar.

There were balconies, high nooks and winding stairs in profusion. Even a toy stable with a weather vane and dogs cowering about.

"How beautiful, how peaceful it is!" I murmured, for one always lies, in a case like this, and then gets back to a two by nine flat in New York filled with the great joy of living.

"Yes—" she said, simply, "it is lovely!" "How happy you must be," I went on rubbing it in generously, "far away from the turmoil and the noise of the city."

"But it's so odd," she said, "I can't sleep!" "Can't sleep?" "No; I think I miss the elevated trains. You know the Sixth Avenue cars ran all night close by our bedroom windows."

Mrs. Osborne's new theatre has come boldly out with the announcement that the curtain does not rise until nine, so this will drag out the period which used to be consecrated to sleep in the old days.

If this keeps on, by and by we shall have the day after to-morrow happening the night before last. Our breakfasts and our second suppers will become hopelessly scrambled, and Father Time will hold the hour glass sideways.

When I read of Margaret Hubbard Ayer's little bit in Tommy Rot and realized that she was a Harriet Hubbard Ayer it really made me feel sentimental.

I began to feel as fluffy as the editor of an evening extra. "Ah—Motherhood—Motherhood," I began to colloquize grandly in capital letters.

"What a keen joy it must be to read all these flattering notices and to realize—after all, it's being a Mother that counts. Being a father is a mere nothing."

I pictured the interior of the Harriet Hubbard Ayer home—the maternal rapture, the excitement incident on the day after the debut, and I said to myself: "I shall not send any unfeeling telegram or note, I shall call and shed a few tears, for, of course, they are both crying. Women always weep bitterly when they are happiest."

But before going I thought it best to rub in a little cold cream, softly powder the chin, bend down the nose and turn the ears back as Harriet Hubbard Ayer is not only a sharp on complexions, but spots degenerate, dimples, moles or dinner spots. I had carefully studied the illustrated series, "How You Look and How You Might Look," and this time I decided it would be "How I Might Look."

Going down the wind blew something in my eye. I went in a drug store and they dragged toothpicks with cotton on the end under the lids and turned them inside out, and said: "That'll be all right!"

But it wasn't. Two blocks more and another drug store was called upon. This man took the matter seriously. "Step this way," he said, imperatively, and ushered the Matinee Girl into a small room with crutches and wooden legs hung on the wall.

"Be seated," he said, just like that. He was a masterful man, this man. He put a towel under my chin. Then he said: "Has it been rolled back?"

Fancy such a question. I told him I didn't know, but that it had been all but taken out in the last place. He braced my head against his chest, while the rattle of hair pins on the floor sounded like musketry.

"Now don't be frightened," he said, kindly: "Be good. I do this every day." Then he yanked a group of lashes from their moorings, and said: "Look at me!"

I did so indignantly, as one could under the circumstances, and it seemed to annoy him. He went away and returned with a little blue cup full of vitriol, or something that felt like it, and tilted my head about.

"How does it feel now?" he said. I said it was much better, for I saw that a quick escape was the only hope.

By the time I reached the Hubbard Ayer home I was in condition for an emotional scene, weeping bitterly from one eye only, it is true.

"What is the matter with your eye?" asked Harriet Hubbard Ayer. She was perfectly calm and cool, as though she weren't the mother of a daughter with a voice.

"My eye?" I said; "fudge! Now, don't be sloppy, please. Where is the great girl? Is she very nervous? Is she excited? Isn't it all too lovely for anything?"

I went into the library. The great girl was sitting in a corner of a divan, reading a book as cool as cucumber cream. I glanced at the title. It was "The Life of William Morris."

I sank into a chair and dabbed my eye. "Well, this," I ejaculated, "is the limit!"

DU BARRY ABROAD.

The first performance of Du Barry by Helene Odillon, the German actress, will take place in Vienna on Nov. 8. Madame Odillon has the rights to David Belasco's play for Austria, Germany and Russia. Mr. Belasco has already begun arrangements for Mrs. Carter's appearance in the play in Paris and London next season.

ENGAGEMENTS.

Charles Beckwith, to play Robert Woodbridge in *Lower East Side*.
The *Harvard* Station, for E. J. Carpenter's *Mr. Plaster* of Paris.
J. O. Carter, for *The Great Ruby*.
David Foster, with Mary Hammond.
Helen Bayton, to replace Pearl Landers in *The Silver Slipper*.
Lillian Cotton, for *Huckleberry Finn*.
C. H. Bartlett, to play Jack Waters in *New York Day by Day*.
Maud Lovinger, to play Juliet in *Shoreville's Romance* and *Juliet*.
G. A. Stryker, for *The Minister's Daughter*.
Julietta Kurland, for *Marion's Husband's Production of The Boy Chatterbox*.
Ed Morrison, as advance agent of *A Mother's Heart*; Albert Hall and Newton Hall, for the show.
Lillian Elphinstone and Joseph Sargent, to be featured in *The Gates of Justice*, supported by Glad C. Ford, Harry Clifton, James Roddy, W. Woodcock Berry, W. Seane, Lillian Barrett, and Lillian Kitch.
Walter B. Woodall, for *The White Slave*.
Charles Newton, for *Robert Ransom*.
Charles A. Boyd, for *Two Sisters*.
Charles Lloyd, to replace Bert C. Weston in the part of Mr. Plaster in E. J. Carpenter's new comedy, *Mr. Plaster of Paris*.
For *Buy Into*: Florence Actley, Anna Martell, W. J. Bunnell, and the *Justine* Normands.
L. Y. Mercer, as manager for E. J. Carpenter's *Mr. Plaster of Paris*, replacing Harry East.
Mr. and Mrs. George H. Adams and Tonina and Lily Adams, for *Cornelia's New Comedy*.
Richard and Watson, by Hartig and Seamon, for two years, and to be starred by them in a new farce-comedy next season.
Frank C. Harris, to play Kate Trumbull in *A Mrs. Hamble Trumbull* (Western).

LUSCOMBE SEARLE'S INTERVIEW.



Photo by Hovnan, N. Y.

Luscombe Searle, one of the most energetic and varied men connected with the theatre, who recently arrived in this country to produce his opera, *Bohemia*, was interviewed last week by a representative of *The Mirror*. Mr. Searle, who is forty-two years of age and an Englishman by birth, is first of all a musician and composer, having not only written the music and libretto of many operas, but having conducted in all parts of the English-speaking world.

Mr. Searle was taught by his mother in early youth to play the piano, and at the age of thirteen ran away from home and went to New Zealand, where after the vicissitudes and struggles of nearly all who aspire to fame he secured employment as a pianist. After four years of indigestible study he had risen to the conductorship of one of the largest Australian opera companies.

This measure of success, however, did not satisfy him, and he went to London, where his first opera, *The Wreck of the Pinetree*, was produced at the Opera Comique. The work was received with considerable discussion, but attracted attention and paved the way for the production of his next work, *Bohemia*, which was highly successful, running for 143 nights at the Novello Theatre, London. *Bohemia* was produced at the Standard Theatre in this city, but the engagement was interrupted by the fire that destroyed this playhouse.

Heard of the fabulous prospects of pecuniary reward in South Africa, Mr. Searle next turned his attention to that far distant land and embarked with an Australian opera company for Cape Town, where the organization opened and remained six months, during which time twenty-six operas were produced. Leaving Cape Town, other South African cities were visited, and within two years Mr. Searle purchased and erected theatres in Kimberley and Johannesburg, that he still owns.

The British-Bour War seriously injured the business of Mr. Searle's enterprises in South Africa, and his fortune of nearly half a million dollars has thereby become considerably diminished. Believing that the results of the war will affect the theatre for some time in South Africa, Mr. Searle has turned his attention to the further production of his operas. The drama has occupied not a little of Mr. Searle's attention, and he is responsible for the introduction in the field of his principal labors of such established English actors as *Constance Ward* and *W. E. Vernon*, *Kyrle Bell* and *Mrs. Brown Potter* and other dramatic stars and comedians.

Mr. Searle's South African experience also covers the realm of first-class concert and vaudeville. He has presented three musicals such as *Sir Charles* and *Lady Helle* (*Madame Norman* *Norman*) and not a few prominent variety performers. One of the most important achievements of Mr. Searle's career and one that shows the diversity of his talents is an *operetta* called *"The Dawn of Bohemia"*, that is now in its third edition, and at the time of its publication met with the praise of some of the best-known men in England, including the late *W. E. Gladstone*. Mr. Searle has always possessed the intuitions of the globe-trotter, and his adventures in traveling alone and with his companies form several extremely interesting narratives, that have been published in book form. He has invaded, among other countries, India, Japan, China, and Rhodesia, in all of which his undertakings have met with profitable results.

Mr. Searle fought as a volunteer in a South African campaign against the blacks, and thus showed his patriotism and bravery.

Among the many operas Mr. Searle has composed is *The Black Rover*, in which he introduced a new idea in opera—namely, a musical setting for a strictly melodramatic theme. This work was produced at the Globe Theatre, London, and met with a volume of divided comment, many praising and many denouncing the innovation. The *King of Crows* is the composer's latest effort and has already been successfully produced.

Bohemia, that is to be heard here shortly, has been produced in New Zealand, Australia, South Africa and other English colonies, and is to be produced in London on Dec. 21. Mr. Searle has turned his attention to lyric and playwriting and has been successful in these endeavors as well.

Prior to his departure for America a complimentary benefit matinee was tendered him at the Great Queen Street Theatre, London, among the patrons of which were several prominent Englishmen. The committee on program and players on the names of such persons and players as *Sir Henry Irving*, *Ellen Terry*, *Mr. Charles Wyndham*, *George Alexander*, *Arthur Collins*, *Edna Maynard*, *Martin Harvey*, *Charles Hawtrey*, *Arthur Bourchier* and others equally famed. Mr. Searle brings with him to this country for production, besides *Bohemia*, a melodrama called *Love's Life*.

Since his arrival in New York Mr. Searle has been busy completing the arrangements for *Bohemia's* production and disposing of a number of songs and musical numbers to well-known publishers. He has composed four songs that are about to be introduced in the performance of *A Chinese Honeymoon* at the Casino. Mr. Searle's present sojourn in America will probably last six months. He has been here several times before, when nineteen years of age having conducted the orchestra at the *Tivoli Opera House*, San Francisco, and having been in New York at the time of *Ketrelle's* production.

NACHTM AT THE EMPIRE?

It is stated that revivals of Shakespearean plays are contemplated for presentation at the Empire Theatre during the annual engagements of the regular stock company of that theatre. The first of these will, it is said, be *Macbeth*, with Margaret Anglin as *Lady Macbeth*.

AMATEUR NOTES.

W. Layton Stanton, late of the Girard Avenue Theatre company, Philadelphia, will direct the productions of the *Irishmen College Dramatic Club* this season. The first performance will consist of a thirty-minute farce written by Mr. Stanton, to be followed by *Captain Rackham*.

The *Clarendon Dramatic Society*, of Brooklyn, presented *Hamlet* on Oct. 12, at Falm Garden. After the performance there was a reception and dance.

The Comedy Club of Harlem will present *A Scrap of Paper* on Nov. 10.

The *Alphacopia Club*, of Brooklyn, Mass., are rehearsing a comic opera in two acts, entitled *The Potomac*.

REFLECTIONS

A daughter was born to Mr. and Mrs. William Morris (Mrs. Harrison) on Oct. 21.

Julia Lindsay, the American dancer, was married in St. George's Church, London, England, on Oct. 1, to Charles Thompson, a wealthy English ship owner. Mrs. Thompson has announced that she has retired permanently from the stage.

Martin De Guise, the composer and musical director, now with Louis James and Frederick Ward, has resigned his position with The Tenor company to accept a similar one with the *Marguerite Ayra Opera Company*.

Mr. and Mrs. George H. Adams celebrated their twenty-fifth wedding anniversary on Oct. 20 at their home in Brooklyn, where they entertained many relatives and friends. Among those present were Mr. Adams' mother, Mrs. Charles Adams, Mrs. James H. Adams, the Adams sisters, Tonina and Lily, daughters of Mr. and Mrs. George H. Adams; Mrs. Adams, and Mrs. Mrs. A. D. Adams and their daughter, Wally. Mr. and Mrs. Adams received many valuable presents and letters and telegrams from far distant friends. The guests drank good health and best wishes from the gold mounted loving cup presented to Mr. and Mrs. Adams on their twenty-fifth anniversary in 1886.

Gustave Karber has purchased a residence at 115 Manhattan Avenue.

Tom Henson, in receipt of a souvenir from Bert Cossie distributed at the fifth performance of *The Fatal Wedding* at the Princess Theatre, London. The souvenir is an unusually attractive and expensive one and testifies strongly to the unequalled success in London of the play and the excellent business management of Mr. Cossie.

Edith Clive Ford and Emily Farrow Gregory, who teach dramatic art, physical culture and dancing and who arrange for amateur and other entertainments in this city and Brooklyn, are to hold a recital at which they will be assisted by Caroline Polhemus, on Wednesday evening next at 433 Clinton Avenue, Brooklyn.

Many professionals attended the performance of *The Night of the Party* at the Princess Theatre last Thursday afternoon, among them Virginia Harrod, Mabel Harriman, Jennie Millward, Amelia Blighman, Ida Conquest, and Clara Bloodgood.

Charles Brown has secured the American rights to Mark Twain's successful English melodrama, *Secrets of the Folio*, and will shortly negotiate for its production.

Charles Warner called for England last Wednesday after a visit here of several months, that he described as having been in every way a source of keen delight to him.

Belle Harper, who is to play the role of Mrs. Pinocchio in the road company to present *A Chinese Honeymoon*, that will open in Baltimore on Dec. 1, had an opportunity of appearing in the part last Wednesday afternoon. On the same day Mrs. Annie Youmans fell down a flight of steps at the Hotel Vendome and severely sprained her ankle. She appeared in both performances at the Casino, however, but with considerable effort.

Six hundred members of the Phi Delta Theta Fraternity have engaged seats for the performance of *A Country Girl* at Daly's Theatre on Thanksgiving Eve.

Maurice Levi, composer of much of the music used in the Rogers Brothers' productions, and who also has directed the orchestra for these comedians since their first appearance as stars, has resigned his position with the Rogers Brothers in Harvard company, to take effect at the close of its engagement at the Knickerbocker Theatre. Paul Schneider will succeed him as musical director.

Maurice Grau has engaged Herr Authen, tenor of the Royal Opera House in Dresden, for the grand opera season at the Metropolitan Opera House. Herr Authen's first appearance here will be as *Lothario* on Nov. 27. In order to accept Mr. Grau's offer, Herr Authen broke his contract in Dresden and will be forbidden to sing at a consequence. The other German singers engaged to appear here are Aloys Burgstaller and Emil Gerblauer.

Mary Mansering will give the first performance of *The Stubbornness of Geraldine* at the Hyperion Theatre, New Haven, Conn., on Saturday evening.

Allen Irving, who was engaged as leading woman of *The Great Ruby* company, has been compelled to resign on account of illness, and is at her home at Providence, R. I.

Reggie Japan, the actor, now a member of the Rogers Brothers' company, was married on Oct. 22 in this city to Adelaide Bishop Bickston, a non-professional. Owing to the recent death of a relative of the bride the ceremony was performed quietly at her home. In the evening, after the performance at the Knickerbocker Theatre, Mr. and Mrs. Japan were the guests of honor at a supper given by the members of the company.

Amey Lee, who is starring in *Mam'zelle 'Awkins*, was entertained during her engagement recently at Boston, Pa., by the local lodge of *The Degree of Potomac*. The lodge attended the performance in the evening in a body.

Mr. and Mrs. Wendon Greenough tendered a luncheon to James Burke (the Earl of Roslyn) and Beatrice Irwin on Tuesday afternoon, in honor of their recently announced betrothal. Among the guests in addition to the honored two were Mr. and Mrs. John Drew, Louise Drew, Wilfred Draget, and Margie Pennington. Toasts were given and Mr. Greenough and Mr. Drew made speeches.

Gustave Landon called for Europe on the *Kronprinz Wilhelm* last Tuesday.

Maybelle Gilman entertained the Prince of Sten and a number of friends with a dinner, followed by a box party at Daly's Theatre, last Wednesday evening.

A dramatization of Dwight Tilton's novel, *"Miss Petticoat"*, is being made and may be produced ere long.

Kate De Wolfe's vehicle for next season will be a modern society comedy by Henry Hubert Davis, the English playwright, named *Cynthia*.

John H. Harris and William Garon have purchased a new play, *The Slave of Gull*, from the author, Walter A. Matthews, of Louisville, Ky. After reading it both Mr. Harris and Mr. Garon regard it as one of the best plays of recent years, and will produce it elaborately in February.

Julia Morton was taken very ill in St. Paul week before last while playing there with the *Acron* the Pacific company, and has been removed to the City Hospital, Minneapolis.

Gordon Ralph Hall Caine, the son of Hall Caine, has communicated his father to America and is said to be considering publishing an American edition of the English weekly, *Household Words*, founded by Charles Dickens and now edited by Mr. Caine, Jr. The publisher also proposes establishing branches of a Dickens Club in this and other large cities here.

It is said that the dramatization by George T. Richardson of Sarah Grand's novel, *"The Heavenly Twins"*, will be in the form of a musical comedy, the score of which will be by Charles Doane, composer of *The Defender*. Sager Midgley is mentioned for the part of *Diavolo*.

A travesty on *Florida*, written by Earl C. Anthony and Arthur L. Price is to be produced as a curtain-raiser at Fischer's Theatre, San Francisco, on the night of the football game between two of the leading colleges of that section.

The new Opera House at Oak Park, near Chicago, Ill., opened Oct. 16 with *Bohemia's* *Stabat Mater*. The chorus was composed of two hundred voices, and the entire cast was made up of local talent.

Clyde Fitch will assume the direction of the *Boisy Theatre* about the first of January.

IN PAMPHLET FORM...

By Mail on Receipt of Price.

120 West 42d Street, N. Y.

—
MARSH AND

MARYLAND.

HAGERSTOWN. — ACADEMY OF MUSIC
(Charles M. Fetter, manager): Myrtle and Harold
on Oct. 13-14: good performance of Dances of New
York, A Game of Hearts, Knave of Tennessee, A
Man of Mystery, The Unknown, and Tide of Fortune
to large house. On Sun's Minstrels 22. Michael
Flan 22. Two Married Men 21.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William F. Meade, manager): Under Southern Stars Oct. 20; new large castings. The Sign of the Cross 21; great balcony act. Attention! Hearts Aligned 22; strong cast. Old Glass 23. Country Kid 24. The Bulls of Richmond 25. The Champion 26. Victory 27. Rose Cochran 28. —**SUNSHINE THEATRE** (James F. Sullivan, manager): A Woman's World 18; good business; play well presented. Out-Going 19; 15-25; large crowds. Northern Comedy on 20.

KENTUCKY.

LINCOLN—OPERA HOUSE (Charles Sutt, manager): Howard Darnall vs. Oct. 13-18; conflict vs. preventing Love and Law. Gertie the Newbyer, The Little Grey, An Immortal Lover, and The Head of the Class. Oct. 19-20; The Girl Who Came to Stay vs. The Princess Chirch; large house; good satisfaction.

OWENSBORO—NEW TEMPLE THEATRE (Foddy and Birch, managers): The Girl Who Came to Stay vs. Love and Law. Oct. 26 to 30; The Girl Who Came to Stay vs. Madame De Morny. Nov. 1, 2; Devil's Auction. 3, The Power of Truth 1. Harry Ward's America 2.

THE KENTUCKY

lth. message: The James Bore in Missouri Oct. 13 to railway business. At the Old Cross Roads 20 to good business. The Diamond King 23. A Gambler's Daughter 24. The Howard-Danet co. 24-2. Went's Minstrels 2.

MOUNT STERLING.—GRAND OPERA HOUSE
(Directed Andrew Wilkerson, manager.) The Strange Adventures of Amos Scatter Oct. 24. Closing to close. At Valley Forge 20. Herald Square Theatre co. 20-1.

ASHLAND.—THEATRE (Dance and Music, and

ware Stock co. O

HENDERSON—OPERA HOUSE (Lee Oberlander manager): *James Boys in Missouri* Oct. 18; good comedy and drama. A Gambler's Daughter Oct. 19. From the Opera Oct. 20. *Madam De Tournay* 20, 21. *Man and a Cow* 21.

PARIS—GRAND OPERA HOUSE (R. S. Foster manager): *The Princess Chloé* Oct. 20 to large house. *Les Huguenots*. On the *Quint* 21. *Strange Adventure*.

24. The Burglar
Mura co. 21

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. L. Robertson, manager): King Plus Four. Opening on Oct. 14 failed to attract. Vendue stock of 17, 19 in a Texas River and The Britton Burglar; pleasant fair house.

MAYVILLE.—WASHINGTON OPERA HOUSE (J. L. Hamilton, manager): The Power of Truth Oct. 20 to good business. The Strange Adventures of Amos Skeeter 25.

RICHMOND.—NEW OPERA HOUSE (D. C. W.)

proprietors): De
et. 16 to fine and

DAVILLER—**OPERA HOUSE** (E. W. Lillard, manager): Lew Tigner's Minstrels Oct. 30; good comedy and house. The Power of Truth 28. Herald Square Stock co. 8-14. The Frolic at Manhattan Beach 28.

MORGANFIELD—**OPERA HOUSE** (Clark Adams, manager): Old Farmer Hopkins Oct. 15 to 23. Pleased home. King Pinz Ponz Opera co. 23.

MOPKINSVILLE—**HOLLAND'S OPERA HOUSE** (R. H. Holland, manager): Dark Vendome Stock co.

-GEM OPERA

LOUISIANA.

SHERBOURNE, GRAND OPERA HOUSE (Ebb
Hatch Brothers, managers): A Millionaire Tramp Oct.
15; fair house; poor co. Her Lord and Master 15;
excellent performance by well balanced co. to S. &
O. A Jolly American Tramp 15; very poor attraction.

Captain Jinks 21.
k co. 27-1. When

FRANKLIN-AUDITORIUM (Abel and Borsani managers): Human Hearts Oct. 12; fair house and company. — **A MILLICENT** Tramp 30; small house; performance very unsatisfactory. Tolson Miller co. 30-2.

MONROE-SUGAR'S THEATRE (J. Sugar, manager): A Millionaire Tramp (Eastern) Oct. 14 to good business; performance fair. — **AUDITORIUM**: Al C. Field's Minstrel 24.

LAKE CHARLES-OPERA HOUSE (J. L. Toomer, manager): Helen Grantley and Lionel Adams

Mr. Al. G. Field

FLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Robert, manager): Dark.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Thomas E. Shea co. Oct. 13-15 to the business presenting *The Pledge of Honor*, Dr. Jekyll and Mr. Hyde, *The Man-of-War's* Mrs. Mella, *The House of Mystery*, *Dark Nell*, *Old Maid*, *The House of Mystery*.

strong and well be
a. Winton. Cured

ROCKLAND, FARWELL OPERA HOUSE (B)
Crockett, manager; The Christian Oct. 11.
Large house; excellent performance. Dot
18-19 opened at 8 P. M. In A Night in China
town; good performance. Other plays: The
Trunk, Man the Manant, and Olden's. Prices
U. S. Band 21; good house and performance.

Whaleon Park Co.
Will's Comedy

LEWISTON.—MUSIC HALL (Charles Barber)

INDIAN TERRITORY.

ANDREWS-KLOCK'S OPERA HOUSE (Garrison and Sumner, managers): Edwin-Taylor co. Oct. 12-19 in Home, Sweet Home, The Great Palace, The Ladies of the Rowers, A Soldier's Home from Jarvis section, The Lady of Lyons and My Old Kentucky Home; business good; packed house.

MUSKOGEE-CAVAGAN'S OPERA HOUSE (A. A. Klock, manager): Farion Sisters' Comedy co. Oct. 12-13 in fine business in Utah, Filtration, and Queen's Evidence; audience pleased. A Millionaire

IOWA.

IOWA FALLS.—METROPOLITAN OPERA
HOUSE (K. O. Ellsworth, manager; Harry Desmond
 in The Wrong Mr. Wright Oct. 28. All Perkins 8. On
 the Evening of Silver 7.—ITEMS: Ruby Brothers, the
 managers of the Odéon at Marshalltown, and the Economic
 at Clinton, are at the head of a stock co. or-
 ganized to build a new opera house at Waterloo, Ia.—
 Mayor Edith D. Robb, The Mirror correspondent at
 Hiles, was honored 9 by election as vice-president of
 the Iowa Municipal League. FRANK E. POSTER.

NWA,--NEW MARKET STR

THE 13. *First Jersey*. *Managers*: A. J. & J. J. *Failed to appear*.
Oct. 13 and *The Silver Dancer*: *Failed to appear*.
The *Golden Minstrel*: *Failed to appear*.
Walt. *Waltz*: *Failed to appear*.
New York 20. *Up York State* 21. *Al W. Martin's*
U. T. C. 22. *A Secret Dispatch* 23. *The Wrong Mr.*
Wright 27. *Donner Prince Opera* 30. *Al Hopkins*
31. *The Sultan of Sulu* 6. *The Minister's Son* 8.
The *Pay Train* 10. *Donna's Band* 12. *Foxy Quilter* 13.
—GRAND OPERA HOUSE (Edward S. Frick, manager):
agari: *Banda Roma* 12-14. *Planned* *all season*. *Heavy*
house. *The World's*

27. A Broken Heart 28.—It
sums up the Easterners.

DUBUQUE—GRAND OPERA HOUSE (William T. Kochl, manager): *Maes and Maes in English and Adolph* Oct. 15 pleased large audience. *Maes only* Oct. 16; *Good Girl* Oct. 17; *Good Girl* Oct. 18; *Maes in Rip Van Winkle* 17; good house; excellent performance. *Maes and Maes* 18 pleased good audience. *Down by the Sea* 21. *Albie de Wolf* 22. *Last in New York* 27. *Maiden Marriage* 30. *Alice of Old Virginia* 31.

Baronmaster C. Sam T. Jack's

7. On the Shawnee River at a Victoria performance on 10. Tim Murphy, Belmont, OATES OPERA HOUSE (Frank W. Coates, owner and manager): Vandalia 11-12.—STOUT'S AUDITORIUM: M. (Y. M. C. A. owners and managers): Dark.—H.M.: Helen Richmond, first-act singer of Dubuque, Ill.; Sandy Bottom, co. here 20 for New York.

RAVENHPORT.—BUEBIS OPERA HOUSE (Chamberlain, Elmer and Co., managers): The Silver Dagger Oct. 10; fair performance and house. A Ruined Life 11-12. The Rustlers in Robin Hood 13-14.

large house. Wilson and Mason



KANSAS.

TOPENKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, manager): Caught in the Web Oct. 19; last house and co. The Night Before Christmas 18; large attendance and co. Thine in the east. The King's Edition were large. Clives Elton, George Kings, Edith James, Alice Clifton, Miss Grandin, Edward H. Frank, Frank Myras, James Newton Drew, James E. Nichols, Joseph Graham, and Little Emily and Eve Clifton. Richards and Fringle's Minstrels 23. The Devil's Lane 23. Brown's in Town 24.

RAYMOND THOMAS

11. **WOLFE** (actor); **Stetson's** U. T. C. Oct. 29, planned
 house. Over the Fence 14; good attendance. On
 (della) (local) direction of Harry Miller, 18-19; good
 business. Tim Murphy 22. The Telephone Girl 20.
 The Hottest Com in Dixie 20. Brown's in Town 20.
 —**FOLKE AUDITORIUM** (H. G. Toler, manager)
 Noble Dramatic Co. 19-19, except 19, planned good
 house. Fight: Michael Stroud & Billie Brown
 Southern Gate, 19-19, except 19. Rose, 19-19, except
 19. In the Web, Comedians 22. Sam & Captain
 Duke in the Web, Nathan 19.

ONE-AUDIT

manager; A. H. Williams, Treas.; W. R. Williams, Secy.; James Williams, Editor's Councilman \$2-10 per week to S. B. O.; shared by operating all week. Home: Paid for a Million Lost and Won. House of God. The House and Honor. Wanted, a Wife, and My Little Furman

[illegible]

CARROLL, MINNIE WILSON
With Hunting for Hawkins Co. Season 1911

SAVING FRANCHISE, 24 West 42d St., N. Y. C.

CARROLL, MINNIE WILSON
With Hunting for Hawkins Co. Season 1913-4.

Changes and needs of housing programs and organizations are noted. The Department closes on Friday. Its future publication in the subsequent issue of the journal is noted in an advertisement below.

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FRANK McGLYNN,
CHARACTERS and HEAVIES.
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CHICAGO.

(Special to The Mirror.)

BOSTON.

(Special to The Mirror.)

Boston, Oct. 27.

There is no question about what has been the leading dramatic feature of the past week, for the return of Elmo: Due to the American stage has attracted all true lovers of the theatre to the Theatre, where the most brilliant productions of Italian drama ever seen in Boston have been given. Duse has appeared at her best, and, although the capacity of the theatre has not been tested, on account of the increased

Inter- dogs to the rescue, are quite enough to whar- larity for any play. It is well staged company is capable throughout.

at her theatre increased

PHILADELPHIA.

PHILADELPHIA, Oct. 27.

...rest as I know and the band will be heard here

Thanks | Egan, Lillian Seymour, Winifred Gray

**SUCCESS!
SUCCESS!
SUCCESS!**

THE BEST PLAY OF THE YEAR.

**I HEARD YOU
HEARD YOU
THE FIRST TIME.**

The Quaint Comedian,

WALTER E.

A Novel and Pretentious Production.

MARY E. WILKINS'

Famous Story of Human Nature,

PERKINS — IN — JEROME, A POOR MAN

THE MOST SATISFYING PERFORMANCE NOW TOURING NEW ENGLAND.

From the Worcester "Gazette" of Oct. 27: "Jerome, a Poor Man, makes an interesting play. A large audience attended last night and enjoyed the comedy, which is the story of the life of a poor man. The comedy is a clever comedy. It would seem as though the charming people had been given a new play worthy of their artistic attention and one destined to furnish them with wholesome amusement for some seasons."

The Worcester "Gazette" of Oct. 27 says: "As a comedian, Mr. Perkins is bright, keen and witty. He was given a cordial reception and several enthusiastic ovations. The comedian has given a decidedly dramatic turn to the piece. He has introduced the comedy and the comedy is a highly colored manner, and the comic artist and stage-manager have shown their ability in giving one of the most realistic and effective scenes ever on the stage. It is well done."

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Tour Under Direction of D. W. TRUSS.

Adelle, Frances May, Ethel Kent, and Anna Rockwell. All on account of illness next week.

The Convict's Daughter repeated its former success at Havilla's last week. McFadden's Row of Flats this week with Arthur Whitehead, James K. Westley, May Dunshee, Emma Italia, William Patton, Henry Gray, Baby Baldwin, Jerry Sullivan, James Brady, Baby Baldwin, Woodruff Alexander, Charles Spencer, and Newton Alexander. A Democratic Cause underlined.

In Convict Stripes is Manager Russell's offering at the Imperial. Among the company are H. Scott Siddons, J. Hooper Wright, Mary Stoddard, Vivian Prescott, Nat Jackson, Lillian Miles, Walter Percy, Lillian La Verde, Frank Whitman, Mrs. Annie Mortimer, Allen Niles, and George Leonard. A Hot Old Time next week.

A jury in Judge Hough's division of the Circuit Court yesterday gave a verdict for \$15,000 damages against the Columbia Theatre Company and the city of St. Louis for personal injuries sustained on Oct. 22, 1904, by a falling sign.

According to the statement of James K. Hackett, who played The Crisis here last week, St. Louis will have another commodious and up-to-date theatre before Jan. 1, 1904. This theatre, he declares, will be the outcome of the Independent Booking Agency organized by himself, Harrison Gray Hodge, and Maurice Campbell. Mr. Hackett played here last week to \$11,000, and will repeat his engagement.

The first concession of importance to be let by the Louisiana Purchase Exposition is the one to reproduce the City of Jerusalem. Ten acres will be occupied by the display, which will cost, it is said, more than \$400,000. Natives of Jerusalem will be seen in their every-day pursuits, positions and worship. One of the features will be the presence of Rabbi Solomon Schirwan, of Jerusalem, who will be brought all the way from the Holy City with his family. The concession was granted to the Jerusalem Exposition Company, of which Alexander Konta is general manager; R. L. Gurney, assistant manager, and Rev. Samuel I. Lindsey, secretary. J. A. Norron.

THE GORDON-SHAY OPERA COMPANY.

The Gordon-Shay Grand Opera company, under the management of J. Saunders Gordon, that was organized this Fall to revive the standard and classic grand operas on a meritorious basis, has been rewarded with excellent business throughout the South and seems to be assured of continued success. The company is composed of fifty members, appearing in support of Rose Cecile Shay, who has been with the well-known singers with whom Mr. Gordon has surrounded his star are Helene Noldi, soprano, formerly of the Seacchi Grand Opera company and also of the Metropolitan Opera company; Pauline Johnson, soprano, late with the American and National Grand Opera companies; Elsie Bishop, contralto; Joseph Fredericks, tenor; John Dunsmuir, basso, formerly with The Bostonians, the La Scala Grand Opera company, and the Royal Opera company of Melbourne; Australia; Walter Whelan, tenor, who has been with the American Grand Opera company and the Boston Ideal, and Achille Alberti, baritone, formerly of the Metropolitan Opera company, the Mapleson Opera company, the Seacchi Opera company, the Royal Italian Grand Opera company, and the Madame Emma Nevada Concert company. The musical director is Giuseppe Trossi, who has been associated with Krull's Theatre, Berlin; Van Lear's Theatre, Amsterdam; the Castle Square Opera company, and the D'Oyly Carte Opera company. The organization carries its own orchestra and complete scenery and costumes for Faust, Carmen, Martha, Mignon, I Pagliacci, Il Trovatore, and Cavalleria Rusticana.

A WINE AND WATER COUNTRY.

A correspondent of the London Times says: "The picturesque little town of Remagen-on-the-Rhine is the starting point of numerous pleasant excursions, of which the one through the valley of the Ahr is perhaps the most attractive. But pleasing though the scenery is, the valley contains nothing more interesting than the well-known Apollinaris Spring. Visitors show great interest in watching the bottling of the water with its own natural gas at the spring, from which it has been supplied to all parts of the world for over fifty years, and where over five hundred of the neighboring villagers can be seen at work on the many millions of bottles for home and export consumption. Further along are seen romantic ruins of castles looking down upon famous vineyards and quaint, old-fashioned villages, a visit to which will reward the digression from the beaten tracks of travel along the Rhine."

MAURICE BRENNAN'S RELATIVES WANTED.

Julia Walters, whose permanent address is 421 Marshfield Avenue, Chicago, writes to ask Tina Minner's aid in locating the relatives of the late Maurice Brennan, who died in September at the Grand Opera House, Terre Haute, Ind. Mr. Walters, who holds the receipts for the funeral expenses, believes that Mr. Brennan's relatives would wish to have these, but all his efforts to locate these people have been thus far in vain.

Horsford's Acid Phosphate

Taken when you feel all played out, can't sleep, and no appetite, refreshes, invigorates and imparts new life and energy to the exhausted system.

NEW YORK THEATRES.

MURRAY HILL THEATRE, 14th Ave. and 4th St. One Month East of Grand Central Depot.

ONE YEAR. DAILY. DOWNTOWN. STOCK CO. PRICES. EVENING. 25-55-55

The greatest of all domestic dramas. **HAZEL KIRKE** By Steele MacKaye.

Week of Nov. 3—TUN ON THE BRISTOL. Henry V. Donnelly as Widow O'Brien.

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HUGE ZOOLOGICAL CONGRESS and TRAINED ANIMAL ACTS. Endorsed by Frodo and Public. AFTERNOONS and EVENINGS. INCLUDING SUNDAY.

Doors open at 1 and 7. Performances 2:30 and 8:30. Admission, 50 cents. Balcony, 75c. Orchestra Chairs, \$1.00. Private Boxes, \$2.00.

BELASCO THEATRE Broadway and 4th St. Egan, 3 sharp. Only Mat. Sat. DAVID BELASCO presents, for a limited season, Mrs. LESLIE CARTER in his play DU BARRY.

Special matinee Election Day.

WALLACK'S Broadway and 4th St. Egan, 3 sharp. Mat. Sat. **CROSMAN** In Richard MacDonnell's Comedy THE SWORD OF THE KING. Mat. Wednesday and Saturday.

PASTOR'S 14th Street, between 3d and 4th Ave. Seats 50 and 50 cents.

Waterbury Bros. and Tanny, first appearance in America of Lucy Clark, The 7 Head Birds, John Dunn and Co., Lillian and Sherry DeWitt, Emma Tyle, Tom Moore, W. A. Shadman's Dogs, Twin Sisters Meredith, Albertus and Miller, De Bunka, Lillian Martha Lelley, Chitons Burgess, The Vitaphone.

THIRD AVENUE. MARTIN J. DIXON, Lessee and Manager. Week commencing Monday, Oct. 27. **TWO LITTLE WAIFS.**

THE DEWEY E. 14th Street. Matinee Every Day. **CITY CLUB BURLESQUES.** Living Pictures.

AMERICAN 4th St. and 4th Ave. Mat. Sat. **JUDGMENT OF KING SOLOMON**

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EDNA MAY and OSCAR SPOONER. "Brooklyn's Best and Most Successful Stock Co."

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Accident, health and life insurance; also insure currency, warehouse and personal effects. Home and life for sale on any terms. Interview and correspondence solicited.

REYNOLDS & DEVLIN. Insurance and Real Estate Brokers, Room 16, Broadway Theatre Building. - New York.

Accident, health and life insurance; also insure currency, warehouse and personal effects. Home and life for sale on any terms. Interview and correspondence solicited.

REPRESENTING—JAMES K. HACKETT in "THE CRISIS"—ISABEL IRVING and Special Company in "THE CRISIS"—"DON CAESAR'S RETURN"—"THE BISHOP'S MOVE" By John Oliver Hobbs and Harvey Green, Direction of James K. Hackett. "MISTRESS WELLS"—HENRIETTA CROSMAN in "THE SWORD OF THE KING," Direction of MAURICE CAMPBELL. MRS. FINE, Direction of HARRISON GREY FINE.

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JOHN E. WARNER, Representative.

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The rights to certain territory can be had for Hogan's Alley, Finnigan's 400 The Bell Boy, McGinty the Sport, A Trip to Coney Island, etc. All these plays have full line of special paper, cards, heralds and banners, or will sell same outright.

J. D. FLYNN (Broker), Room 6, 1358 Broadway.

Have a lot of scenery, costumes, theatrical frames, trunks, etc., cheap. Buy and sell all kinds of show property, routes, manuscripts, or anything in the theatrical line.

EVERY WOMAN I WANT \$3,000

is interested and should know about the wonderful **MARVEL Whirling Spray** The New Vegetal Syringe.

Injection and Syringe. Not-Used—Most Convenient—In Chamber. Ask your druggist for it. If he cannot supply it, he will order it for you. It is a new discovery, and is a most valuable remedy for all kinds of diseases. It gives full performance and directions in booklet to follow.

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BY THE STAGE DOOR

By ADA PATTERSON and VICTORY RATHMAN. Introduction by MRS. ANNIE A. ADAMS. Large Ed., Durable Cover. PRICE, \$1.25. At all bookstores, or by mail postpaid.

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My Vocal Sounding Board will restore lost or impaired voice, also increase range. Arthur Donnelly up to date: Puccini's Bridgeport, Flutes and Intags. Durable game card. Write or telephone for an appointment.

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JIM WINTERBURN

STEREOPTICONS, STAGE LIGHTS. World's latest prices. Highest perfection. CHAS. L. NEWTON, Grand Opera House, 59th Ave., N.Y.

I WANT \$3,000

To organize and produce a strong melodrama. Have special printing and scenery. Play dates only. Investigation solicited. Can convince you that it is a good thing.

Address L. A. H., care Dramatic Mirror.

WANTED.

A Comedy Musical Act (Man and Wife) Address JAS. R. ADAMS, Mgr. Bowd's Humpty-Dumpty Co., as per route. Pleased to hear from novelty acts any time.

WHO WANTS A TREASURER?

Now engaged as Treasurer in prominent theatre. Three seasons last management. F. G. F. 125 Knickerbocker Theatre Building, New York.

MERVYN DALLAS with OTIS SKINNER

"The new play, I know, a big winner." "A brilliant one covered by an absolutely perfect setting." "Mr. Dallas with his well known personality and ability, played the part of the Marquis de Mervyn, the old Marquis introduced with the greatest facility and skill, and the result was a brilliant success." "Mervyn Dallas and Otis Skinner." F.L.V. 125, address on route.

WANTED.

Will give guarantee for a big comedy or musical of a 10th Avenue, any that through Broadway or Jersey. J. H. GRAY, Mgr. Loew's Opera House, Williamsburg, Conn.

Capital to Invest

Manager, experienced and responsible, will buy whole or half interest in a first-class attraction that has a good route booked and will start immediately. Address, with full particulars, "SUCCESSFUL," care Dramatic Mirror.

WANTED NO. 30 BY DAY CO. SOUBRETTE

Play Days with specialties—also Irish and Dutch Comedians with specialties. Good and Character Heavy, Juvenile Men and Women, Old Hag and Stage Carpenter. Play Days. Address GEORGE WINNETT, 125 Broadway.

CAPITAL.

Will sell an interest in a first-class attraction under the direction of a Broadway firm. Company now playing. Fine printing and production. A money winner. "CAPITAL," care Mirror.

Furnished Flats

For the Production, 25 West 12th Street. Company now playing. Fine printing and production. A money winner. "CAPITAL," care Mirror.

THE USHER



The report that Richard Mansfield purchased, and is using, Reinhold Tree's London production of Julius Caesar turns out to be unfounded. The scenic equipment Mr. Mansfield is employing in his revival of the tragedy is a portion of the outfit of Sir Henry Irving's Coriolanus.

The scenes for this were designed by Alma Tadema, whose name Mr. Mansfield announces prominently in connection with the matter, but without, however, informing the public that the designs were made for another play and that the production is second-hand.

This season, by the way, Mr. Mansfield's business retinue is larger than ever. Lyman B. Glover is advertised as Manager, while A. M. Palmer figures as Advisory Manager—a term distinctly Mansfieldian, and somewhat misleading, since it is rather too much of a test of our credulity to claim that R. M. accepts advice from anybody.

Besides the high functionaries named, Mr. Mansfield has three other persons on his business staff, with offices and titles curiously diversified.

The Press suggests that as the diagrams in the box-offices are inadequate in showing the location of seats the theatres should use miniature reproductions or models of the auditorium, giving a correct idea of the position of every seat offered for sale. The proposal is not a bad one. In Paris the diagrams are more practical than ours, as they are pictures of the interior of the playhouse. This plan might be adopted here, as it would answer the purpose quite as well as a model, which would take up too much room.

The Pope is not to appear only in Hall Caine's *The Eternal City*. A sovereign pontiff is to be introduced in Sardou's *Dante*, which Sir Henry Irving is to produce. In a drama by Father John Talbot Smith, the noted author-priest of this city, a similar character is used, but in Father Smith's play—which is a brilliantly written and admirably constructed work—there is not the slightest danger of offending Catholic sentiment, as the subject is treated with the utmost reverence and expert skill.

The project of a subsidized or endowed repertoire theatre in this city continues to be discussed at frequent intervals, and its accomplishment seems further off than ever. One enthusiastic but ill-informed writer asserts that such a theatre is possible in New York, "because of the Syndicate, which is able to command at small cost the services of good actors for limited periods."

Another newspaper man, whose ingenuousness was thereby disclosed, followed up this valuable "tip" with this result:

Members of the Syndicate were seen and asked their opinion of the idea of a subsidized repertoire theatre. They were not enthusiastic advocates of the plan. They said that such a theatre would not make money and it was ridiculous to imagine any one man was rich enough to conduct a losing theatre.

Naturally. In the judgment of the men composing the Syndicate nothing that lies in the direction of the betterment of the stage or the development of a finer public taste is desirable, worthy of encouragement, or likely "to make money." Successful in making money by a wholesale tax levy on the theatrical business and by the opportunities control and manipulation of the field engender, the members of the Syndicate do not desire a change; the establishment of a repertoire theatre might inspire a demand for better things on the part of the public—things to which the Syndicate are unaccustomed and which would be difficult to supply.

Therefore, let the theatrical "game" alone. Let it be played in the same old way, with sissam variations. To Hades with dramatic art—an absurd and obsolete institution!

The completion by Weber and Fields of a plan for a theatre in Boston is in line with the project they outlined last year. Probably it will not be long before they secure or build a theatre in Chicago also.

The future policy of Weber and Fields probably will be to curtail their annual season in New York and spend a considerable part of each year out of town. Attractions suitable to their home theatre will be booked in the intervals, and it is possible that they may become interested in several of these.

They are wise in their generation, and no doubt these changes of policy, if they are adopted, will add greatly to the revenues of these unique purveyors of fun.

THE DEATH OF ALFRED AYRES.

Alfred Ayres, the critic and eminent authority upon the art of the English language, died in Bellevue Hospital early in the morning of Oct. 26. The cause of his death was heart disease, from which he had suffered for several months, and paralysis. Mr. Ayres first became ill in May of the present year. He managed, however, to keep up his work of teaching elocution and writing articles for the magazines well through the summer until late in September, he had a stroke of paralysis that affected the entire left side of his body. For two weeks after that he remained in his own room in Fifteenth Street. It was then decided by his physician and friends that hospital treatment was necessary for him, and he was taken to Bellevue. There he grew gradually weaker, finally drifting into unconsciousness, and on Sunday morning he passed away quietly and without pain. Both at his home and in the hospital he received the best of care and was constantly attended by his friends.

The name Alfred Ayres was merely a nom de plume, but the critic had borne it for so many years in private life as well as in public that few of his acquaintances knew that it was not his own. His real name was Thomas Embley Osburn. He was born at Montrose, in Summit County, Ohio, on Feb. 23, 1854. There he passed his childhood, dividing his time, so he once said, between studying his lessons in a log school-house and killing rattlesnakes. He began attending school, by the way, at the age of four years. Upon finishing the meagre course of study at the village school he was sent to an academy in Cleveland, and thence to Oberlin College. The education that he received in these institutions was supplemented by six years of study in Berlin and Paris. But he never reckoned his education complete. He was a diligent student until the time of his last illness.

In 1880 Mr. Ayres returned to the United States and became a resident of New York city, shortly entering upon the work that in time made him famous among literary men and scholars. The scope and value of his labors may not be easily estimated. He occupied a unique position in the world of literature and the drama, and since he created the position and held it for almost forty years by force of his own will and peculiar attributes of mind, it is not likely that he will have a successor. He did more to influ-

"The Verbalist," "Actions and Acting," "The Master," "Essentials of Elocution," "Some Ill-Used Words," and "The Art of Acting." He was one of the editors of "The Standard Dictionary." In the way of playwriting he made several ventures—chiefly in adapting plays from the German—but in this line of work he did not win much success. His best-known play was a dramatization of "Jane Eyre."

As a critic of both literature and acting Mr. Ayres was rivaled by few men in America. He was merciless and pedantic, but never unjust. And he was always as severe in criticizing himself as in criticizing others. His mind was open. He was a generous antagonist in a dispute and was ready to acknowledge himself wrong when proven to be so. The critical habit clung to him to the very last. Three days before his death a visitor remarked that a certain actor "merely played a small part" in a production that was under discussion. Mr. Ayres thought a moment and then said: "Do you mean, sir, that he merely played a small part?" or that he played merely a small part? During his illness, even when he seemed to be at the very door of death, he called the attention of those about him several times to their misuse of words.

A very important branch of the work of Mr. Ayres was his teaching of the art of elocution. He was steadfast in upholding the natural method of delivery. He wrote much upon the subject, and he had as pupils a number of players prominent on the American stage. Among them are E. H. Sothern, Virginia Harned, Ben Coghlan, N. C. Goodwin, Eliza Warren, Cecelia Loftus, Alberta Gallatin, and Adelaide Fitts Allen. Madame Janarochek learned the English language from him, and he coached her in many of her great roles. He did yeoman service in bettering the practice of the art of elocution on our stage by calling the attention of players to their errors either by letter or in print, and it was rarely indeed that the criticism was unheeded.

Upon several occasions Mr. Ayres appeared as an actor. In Germany, when a young man, he played Shylock, Richelieu and other important roles in the German tongue. In May, 1881, he played Shylock, supported by Eliza Warren as Portia, in several New England towns, and his impersonation won considerable praise. But he was an intellectual rather than an emotional player, and his portrayals made appeal, therefore, to students rather than to average theatregoers.

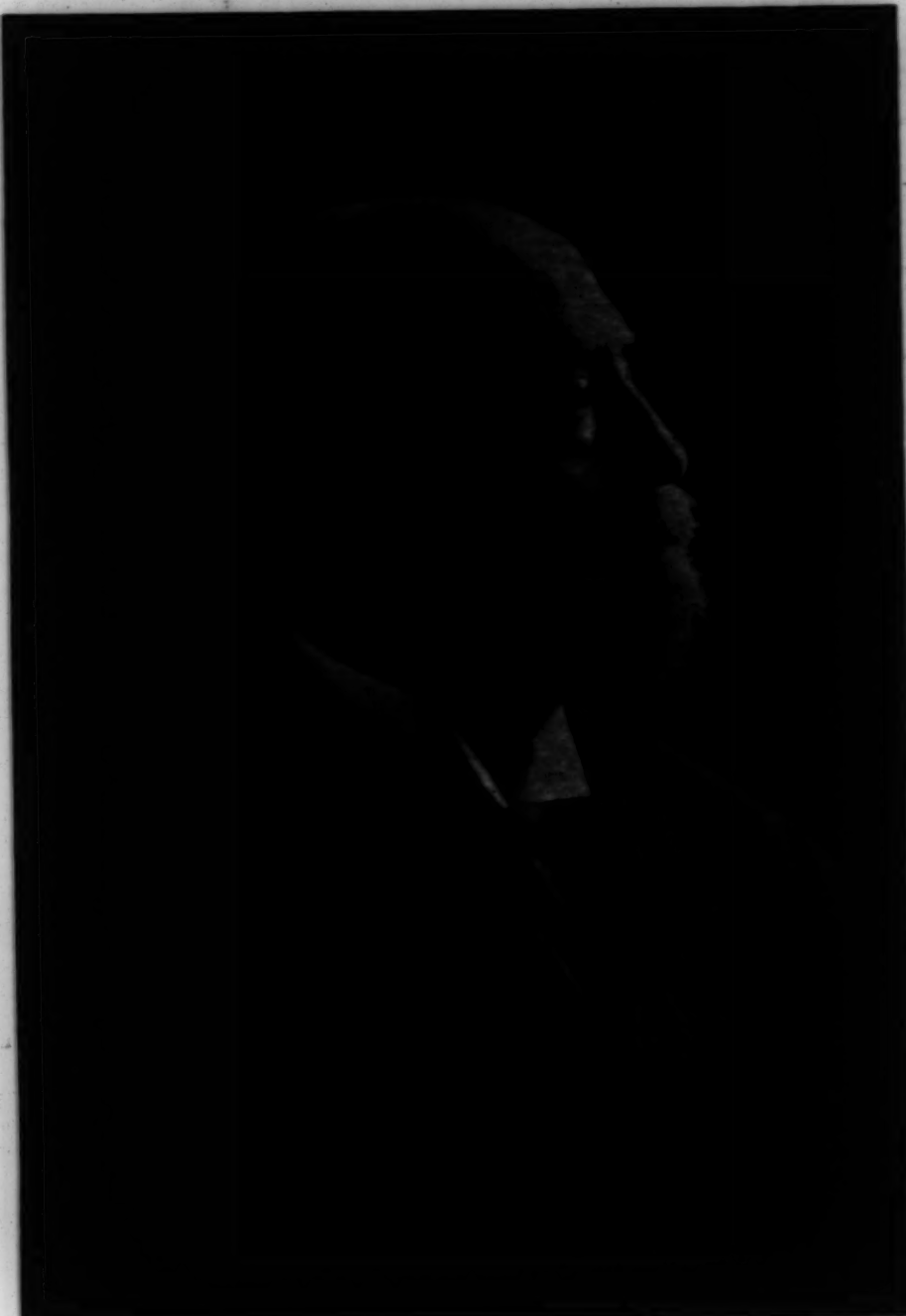


Photo by R. and R. Studios, Newark. ALFRED AYRES.

ence the proper use of English in America than any other man of the time.

When a mere lad Mr. Ayres began to study the works of Shakespeare, and so deeply was he impressed by the grandeur of the language, as written by the master-dramatist, that he resolved to devote himself to the cause of good English. From that time on he was an earnest and an aggressive disciple in the cause. His labor—which was largely a labor of love—was unceasing. He battled for the better use of words in every field that lay open to him. He not only wrote hundreds of articles and a number of books on the subject, but he carried his principles to the public by many curious paths. A few years ago, as an example, he observed that many merchants used the words "ladies" and "gents" in their advertisements. He immediately undertook the task of writing personal letters to all of the offending merchants, protesting against their use of the words. The result was that nearly every writer of advertisements in New York began to use the better words "men" and "women." In like manner he privately remonstrated with many editors here and elsewhere for permitting bad English in their publications. The vast amount of good that he accomplished by these means cannot, of course, be calculated.

The bulk of Mr. Ayres' writings appeared in the form of essays in the newspapers and periodicals. For nearly twenty years he contributed to the pages of *The Mirror*. Among the articles from his pen that appeared in this paper were "The Art of Daily," "How to Enjoy the Drama," "The Pause—Its Importance," "Studies in Emphasis" (twelve articles), "The Genius of Charlotte Cushman," and "Aphorisms"—of which there were a great number. He wrote many criticisms for *The Mirror* and engaged in several important discussions through its columns. He contributed also to *Harper's Magazine*, *Werner's Magazine*, *The Theatre*, *The Times*, and other publications.

The books of Mr. Ayres—all of which have had wide circulation—are "The Verbalist,"

The value of his Shakespearean performances lay chiefly in the fact that he made the meaning of every line absolutely clear. His knowledge of the Shakespeare plays was most comprehensive and profound.

Personally Mr. Ayres was an unusual and an impressive man. He carried his years lightly, and up to last spring he appeared to be vigorous and sturdy. His bearing was dignified and his manner bespoke the gentleman of the old school. His habit of life was very methodical. For nearly twenty years he lived in West Fifteenth Street, and he was a well-known figure of the neighborhood. The children of the street knew him as a kind friend, and their elders held him in respect and esteem. In the quietest possible way he performed many acts of charity. On account of them he will be long remembered by many to whom his fame is unknown.

It may be said of Mr. Ayres that he was almost a model citizen. He took a considerable interest in the public questions of the day, and though he did not engage actively in politics he used his best influence for what he believed to be right. One of his particular hobbies was to see to it, so far as lay in his power, that the laws were enforced. Many times he caused the arrest of law-breakers and went to the pains of appearing against them in the courts, solely for the public good. It was often said that if the community had a hundred citizens as public-spirited as he the city would be bettered greatly in its government.

Although Mr. Ayres had many intellectual antagonists his personal enemies were few indeed. He had a small circle of close friends, and nearly all of them were friends of many years' standing. They remained true to him to the last. He is survived by but one relative—a niece who lives in Chicago. He was never married.

The funeral services will be held this (Tuesday) afternoon at one o'clock, in Bailey's undertaking rooms, at No. 327 West Forty-second Street. The interment will be made in Woodlawn Cemetery.

PERSONAL.

HOWARD.—Broun Howard, the celebrated American playwright of whom a fine likeness appears above, was honored with a dinner tendered by the American Dramatists Club at Delmonico's on Sunday evening, note of which will be found on another page.

RIGNOLD.—George Rignold, who returned to New York recently after many years' absence in Australia and other countries, sailed for London last week.

BERNHARDT.—Sarah Bernhardt made her first appearance in Norway last week, opening an engagement at Christiania. Madame Bernhardt stated that she purposed returning to the United States for a tour, but that no definite time had been decided upon.

NETHERSOLE.—Louis Nethersole arrived here from Paris on Oct. 20, and left his wife, Sadie Martinot, enjoying good health in that city. Olga Nethersole is to produce a new play in London in January, prior to which she will continue her tour of the English provinces in Sapho.

HARTMAN.—Katharine Hartman, dramatic editor of the *Buffalo News*, who has been absent from her desk for a year, has resumed that position.

FRAWLEY.—Daniel Frawley, of whom *The Mirror* publishes a portrait on its first page this week, is the first American manager to invade the Orient and the far East with an American company. Mr. Frawley's stock organization, that has been a prominent one in the West for a number of years in Japan and the Philippines, is presenting a repertoire of plays that has been successful in the United States.

JUDSON.—Alice Judson has been engaged to sing the part of Annabel in *Robin Hood* with The Bostonians.

MASON.—John Mason has been engaged for Annie Russell's forthcoming production of *Mice and Men*. Mr. Mason will play the role acted in England by Forbes Robertson.

ADAMS.—Maude Adams cabled her manager in this country last Friday that she would sail for New York at once. The tour arranged for her here this season was canceled several weeks ago because of ill health.

ROSTAND.—Edmund Rostand will shortly be admitted to the French Academy, and has prepared an address that he will deliver on that occasion.

REHAN.—Ada Rehan arrived here from a tour of England and the Continent, on the *Philadelphia*. Miss Rehan's future plans have not been decided upon. Haddon Chambers, the English playwright, was also a passenger on the same steamer.

MCWADE.—Robert McWade, the veteran actor, has been engaged to head the new company, organized by William O'Neill, in *The Parish Priest*. Mr. McWade will play the role of Father Whalen that has been made notable during the past few seasons by Daniel Sully.

TITUS.—Lydia Yeamans-Titus and her husband, Fred J. Titus, arrived in New York yesterday from Australia. They have been in the Antipodes almost two years, and will play a few engagements here before sailing for Europe. Mrs. Titus looks exceedingly well and her husband has assumed proportions that would almost entitle him to run for Alderman.

HACKETT.—During a performance of *The Crisis* at the Olympic Theatre, St. Louis, last week, Elsie De Wolfe and her small dog occupied a box, and when James K. Hackett led the charge in the battle scene the canines waxed so excited that he mixed in the fight and bit Mr. Hackett's left leg. The curtain had to be rung down amid roars of laughter.

FREDERIC DILGER'S NEW PLAY.

The New Minister, a new play by Frederic Dilger, was produced for the first time on any stage by the Dilger-Cornell company at Beaver Falls, Pa., Sept. 27. It is a sensational domestic drama in four acts, dealing with Southern life. The cast: Tom Laey, the minister, Carl Vernon; Bartley Bradstone, C. C. Miller; Simeon Goldberg, James V. Lewis; James Warfield, William Flach; Bubbles, Frederic Dilger; Bill Dalton, Charles Mason; Officer Moran, Harry Merritt; Miss Sallie Annie Waddles, Fettle Pennie; Mrs. Warfield, Alice Kemp; Edna Warfield, Lillian Evans; Dimples, Lillian Anderson.

BALCONY CLUB AT WALLACK'S.

The Balcony Club, that was recently formed to attend plays and to occupy only balcony seats, was present at Wallack's Theatre last Friday evening, when forty odd of the members witnessed Henrietta Crossman in *The Sword of the King*.

in New York State will be represented.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The Padgett Woman's Orchestra, of Boston, is still the headline act, giving an entire change of programme. The Ten-Ichi Troupe of Japanese wonder workers, and Will M. Cressy and Blanche Dwyer in Mr. Cressy's latest sketch, Bill Hiss's Baby, are the other prominent features of a bill that includes Ben Elton, an English comedian, who is said to be very original in his methods; Carroll Johnson, misanthrope's Beau Brummell; Hines and Remington, the Brittons, Murphy and Andrews, Dodd's dog; Franco Piper, European musical artist; Flood Brothers, comedy acrobats; Wood and Wood, Edwards and Bonney, Elizabeth Knight, John Healey, the biograph and stereopticon.

Tony Pastor's.

Waterbury Brothers and Tenny, musical comedians, and Lucy Clark, the Irish contralto, who makes her American debut, are the leaders of a bill including the Seven Birds in Dave Reed's musical comedy, Look Out for Johnny; John Dunn and company in The Last Lesson; Lillian and Shorty Dewitt, Kuntze Trio, Tom Moore, Seamon's dogs and monkeys, Twin Sisters Mordell, Albertus and Jennie Miller, the De Muths, Lillian Martha Leroy, Clinton Burgess, and the vitagraph.

Proctor's Fifth Avenue.

Hoyt's comedy, A Texas Steer, is the offering of the stock company, which includes Minnie Seligman, Florence Reed, Gus Weisberg, George Bryant, Paul McAllister, and others. The vaudeville numbers include Sydney Grant, Koolay Brothers, the Larcens, Red Sisters, Charles De Cane, Mamie Forough, and the kalatechnoscope.

Proctor's Twenty-third Street.

Phron, the mechanical doll, and Gracie Emmett and company in Mrs. Murphy's Second Husband, are the features of a bill that embraces Duffy, Sawville and Duffy, Ellsworth and Hurt, Gordon and Shepherd, Klein and Clifton, the Seagans, Levine and Alma, the Musical Haven, Grant and Grant, the Onabona, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

The stock company presents The Bulls this week with a cast including Ralph Cummings as Mathias, Edna Archer-Crawford, and others. Special attention is paid to the mounting and accessories. The olio shows Lee and Kingston, the Wilson Brothers, and the kalatechnoscope.

Proctor's 125th Street.

The Power of the Press, with the scenery used in a previous production, and with Adelaide Kelm and Ned Howard Fowler in the leading parts, assisted by Mrs. Letitia, Sol Allen, Charles M. Gray and others in the bill, with George Evans, George Lingard, and the kalatechnoscope between the acts.

Hartig and Seamon's.

Ryan and Richfield, in May Haggerty's Father, head a bill that includes Melville and Watson, Yorkes and Adams, Hayes and Healey, Murphy and Nichols, Seymour and Dupree, Raymond and Kurlump, Barry and Halvers, and the moving pictures.

Weber and Fields'.

A new version of Twirly Whirly, which includes a skit called Iris, the Humming Bird, will be put on on Thursday evening of this week. The cast will include all the favorites and several new musical numbers will be introduced.

THE BURLESQUE HOUSES.

Dewey.—The City Club Burlesquers, with good comedians and a large chorus, is the attraction.

London.—Manager Curtin offers Irwin Brothers' Show, with the usual olio and burlesques.

Minsky's Bowery.—The Big City Sports are cutting up here this week.

OLYMPIC.—The Harlemites have Rice and Barton's Extravaganza company.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Another first-class bill drew crowded houses to this popular theatre last week. The Padgett's of Boston topped the bill, for the third week, and their success are greater than ever. Mary Reuk Wilcock distinguished herself by a clever rendition of Handel's Largo on the violin. Some splendid new views were shown on the biograph, notably one of the new skyscraper building at the corner of Broadway and Twenty-third Street. The hit of the bill was made by Hugh Stanton, assisted by Florence Modena, in Mr. Stanton's latest original sketch, The Bargain Blend. The act is a satire on the shopping woman, and the points are so cleverly made that even the women in the house were convulsed. Miss Modena played with great vivacity and spirit, as she always does, and Mr. Stanton enacted the role of the long-suffering husband with his usual vigor. The lines and situations are side-splitting. Miss Modena makes frequent trips to a store across the street and brings and sends home innumerable bundles, including a lot of useless junk. She buys six baby carriages and a dozen bottles of spavin cure, although she owns neither a baby nor a horse. To equalize matters Mr. Stanton goes out and brings in a broken-down horse and a colored baby which he has secured at a bargain. The appearance of the baby brings the act to a hilarious climax and the curtain falls amid roars of laughter. The sketch is by far the best that Mr. Stanton has offered during his career in vaudeville, which covers a period of nine years. O'Brien and Havel were seen in a new sketch by Will M. Cressy, called Ticks and Chicks. The scene is laid in a broker's office, and Mr. O'Brien appears as the office boy, while his partner plays the typewriter. The dialogue is quite good and a bit of business with a telephone kept the house in good spirits. Miss Havel introduced her song and dance and Mr. O'Brien did his old gymnastic tricks as successfully as he has been doing them for many years past. R. J. Jones's sweet voice was heard in three

selections, the best of which was a march song called "The Brotherhood of Man," which in time and tune resembles "The Blue and the Gray" and is bound to become popular. The Pony Ballet made a successful appearance on Monday but was invisible the rest of the week. Roberts, Hayes and Roberts, in Edmund Day's sketch, The Infant, made a hit of large proportions. The trio are energetic and worked very hard. Their sketch is farcical, but it is well put together and reflects credit on Mr. Day as well as upon the interpreters. Charles M. Street appeared in a tramp make-up and handed out a lot of well-worn jokes in such a pleasing way that the audience forgot their age and smiled at most of them. Mr. Street wound up with a song in which he used the services of a dark-complexioned girl dressed in red, who walked across the stage, covered by a spot light, as he finished the last verse of his song with the old "Silver Moon" yodel. Juggling Doyle proved himself an expert in his line and did a lot of good tricks. Annie Dagwell looked very nice and sang sweetly. The bill also included Murphy and Nichols, Koolay's musical dogs, the Law Trio, Reed and Shaw, Eddie Mack, Lillian Shaw, and the stereopticon.

TONY PASTOR'S.—George Fuller Golden presented an entirely new monologue last week, and though it was somewhat shorter than the ones he was wont to offer in days gone by it was none the less pleasant on that account. He left the audience hungry for more, which is much wiser than giving a little too much. He began with a song about the coal question, in which some very amusing ideas were brought out. Several new stories about his friend Casey followed, and as a finish he used a new song in which he illustrated the methods of old-time performers in sharp contrast to the ones that find favor at the present day. The song is a gem in its way, and Mr. Golden was never so good as that it will be copied, as there is not another comedian on the stage who could do it justice. The Ellmore Sisters, assisted by Tom Sedgwick, appeared in Mrs. Delaney, an entirely new version of their side-splitting sketch. It is needless to say that in this house, the scene of their first real success in vaudeville, they were rapturously received and scored a hit of the most emphatic sort. Kate Ellmore's monologue would bring a smile to the face of an Egyptian mummy, and her words and actions throughout the sketch evoked continuous laughter. May Ellmore sang a new song, by permission of Chauncy Olcott, which was encored. It is not to be wondered at that the Ellmores are successful, as they never slight their work and give full satisfaction to managers and audiences. Jess Dandy, in spite of a very bad place on the bill, was eminently successful in winning laughs with a new set of parodies. Mr. and Mrs. Jimmie Barry were very amusing in their new act, A Skin Game, which was repeated a short time ago. Sullivan and Piquetina did their tough sketch very well indeed. Miss Paquinella is not only a clever character comedienne but a good dancer. The three Westons were encored for their musical offerings and their comedy made a hit. Frederick Hurd presented a neat and clever magic and sleight of hand specialty that met with warm approval. Others were Mills and Beecher, Sam and Ida Kelly, John and Carrie Mack, Howard and Harris, and Charma and Fannie Van. The vitagraph and travel views were also shown.

PROCTOR'S FIFTY-EIGHTH STREET.—The good old comedy-drama, Alvin Jodel, that was played so many thousand times by the late Charles L. Davis, was revived here last week with great success. Comedy, pathos, sentiment, tomfoolery and tragedy are dovetailed into this play so cleverly that the audience is either boo-hoing or hailing all the time. It suited the patrons of this house to a dot, and they enjoyed every minute of it. Charles Willard, who was especially engaged for the title part, is a funny little man, and his every word or movement brought laughter or applause. Edna Archer-Crawford was the long-suffering heroine, and she was so mercilessly persecuted by the racially villain that she won the sympathy of the spectators from the start. So, Alken was amusing as the English lawyer. Ralph Cummings looked irresistible as the New York broker, and Louis Brown was one of the most uncompromising villains seen here in a long time. The rest of the cast was good, and included Leslie Lyman, Kate Bruce, Isabel Brownell, George Davis, Richard Lyle, William Cullington, Robert V. Ferguson, Louis Owen, Percy Barbat, W. E. Willie, George C. Pearce, Robert Colt, and Albert Vassie. George Evans was, as usual, a strong favorite in his specialty. He is very much on the alert for new jokes, and has a bright, pleasant way that is very entertaining. He managed to get the entire gallery whistling his latest song, of which the audience never seemed to tire. Kennedy and James, in a nonsensical skit called Doctor Duffy, were eminently successful. They work smartly and have a good many gags that are funny, principally on account of the manner in which they are sprung. The dancing of the male member of the team is original and diverting. The kalatechnoscope was shown as usual.

PROCTOR'S FIFTH AVENUE.—Minnie Seligman had a splendid opportunity to show her talent as an emotional actress in a first-class production of Led Astray. Miss Seligman has been doing splendid work of late, and her portrayal of the woes of Armande Chaudes has added materially to her reputation. James E. Wilson was quietly effective as Randolph, and Florence Reed scored once more as Matilda. Cecylia Mayer looked pretty as Sophie, and Grace Henderson, Ada Levick, and Rose Stuart sustained their roles admirably. Gerald Griffin, Gus C. Weinberg, Paul McAllister, Edwin Bryant, Vernon Clarges, S. F. Smithers, and Al Davis were all excellent. The play was mounted and costumed with the good taste that is always displayed at this theatre. The vaudeville numbers included the kalatechnoscope, Chamerooy Brothers, equilibrist; George Lingard, comedienne; Tom Moore, comedian; Edith Richards, musician, and Ives, magician. Big business prevailed throughout the week.

PROCTOR'S 125TH STREET.—Mr. Barnes of New York, presented with the scenic equipment used a short time ago at the Fifth Avenue Theatre, pleased immense crowds. Ned Howard Fowler, as Mr. Barnes, and Adelaide Kelm, as Marina, carried off the honors. Others in the cast were: Ivah M. Wells, who made a charming Edna; Bonnie Lee Letitia, Loretta Henley, Margaret Kerker, Lillian Goldsmith, Ann Le Willard, George Friend, Roydon Erylne, Duncan Harris, John Westley, Charles M. Gray, Wallace McCutcheon, Dudley Hawley, and Albert Roberts. The vaudeville acts included the very pretty turn of Madame Emmy's poodles, which are a delight to the children; Wilson Brothers, banjoists, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—The Four

Lukens were the headliners, and their very fine acrobatic specialty was enthusiastically applauded. The funny skit, Adam the Second, as presented by Mathews and Harris, was plenty of laughs. Post and Clinton worked hard in their sketch and were fairly successful. Fields and Wooley tangled up the English language in the same old way, which is a very good way indeed. Chester Johnson introduced some exceedingly difficult tricks on the bicycle, that won applause. Warren and Howard were amusing in The Missing Link. Charles De Cane and his dog, Gots and Nelson, Virginia Levick, a youthful heroine; Phillips and Hamilton, Clara Ray Douglas, McKenna, clay modeler, and the kalatechnoscope were also in the bill.

WEBER AND FIELDS.—The beauty of Lillian Russell, the drooliness of Weber and Fields, the silliness of Willie Collier, the amiability of Charles Hagler, the genius of Bonnie Maginn, the cleverness of Fay Templeton, the cheerfulness of Peter F. Dailly, and the brains of John T. Kelly, as well as the sprightliness of the large chorus, all contributed to the dissipating of dull care from the minds of audiences that filled the house at every performance.

HURTIG AND SEAMON'S.—Edmond Hayes and company in A Wise Guy, the Seven Reed Birds, Robert and Buzz, and Lenny Haskell were the hits of a bill that embraced Hill and Silvery, Hayes and Suits, the Three Harfords, Grovini and Murray, and Hodges and Launchman.

The Burlesque Houses.

Dewey.—The Transatlantic Burlesquers, under the direction of Max Hurlig, appeared for the first time in New York and played a series of large houses. A good olio was offered by Lillian Raymond, Bulls and Raymond, Dushar Sisters, Le Mothe, McGowan and Davenport, comedy trio; Michel and Marvel and Reno, Carl and Reno, the marvelous acrobats. The burlesque, written by Willard Holcombe with music by Robert A. Keller, is in three scenes. It is called On the Yocco. It is staged by Professor Dore and Ed Lee Wrothe, and affords plenty of opportunity for the clever company and a good chorus.

LONDON.—Harry Williams' Imperial Burlesquers, including Randall and Perry, Etta Victoria, Cliff Gordon, Ford and Dot West, and Adams and Kelly, entertained good audiences. James F. Leonard was prominent in the burlesque, A Pair of Sports.

MINKY'S BOWERY.—The Jolly Grass Widows made things lively during the week. Moore and Marshall, Harry Seebach, and Rice and Walters made hits.

OLYMPIC.—Weber's Parisian Widows scored a hit with the uptown people and gave a pleasing performance.

OPERATION ON AL. G. FIELD.

Al G. Field, who has been ill for several weeks, underwent a trying operation at the Providence Hospital in Mobile, Ala., on Monday of last week. The operation took place at eleven o'clock in the morning, and since then Mr. Field has been resting easily, having the care and attention of his wife, who is by his bedside constantly.

Mr. Field arrived in Mobile on Friday, Oct. 17, and went to the Battle House. He was so weak that he had to be carried to the hotel by some of the members of his company. Dr. Goode, who was summoned, decided that an operation was necessary.

Mr. Field has not been able to attend to business for some time past. He had hoped, up to the time of the operation, to be able to proceed to New Orleans with his company, but the operation had to go on without him. There is every reason to hope that Mr. Field will be as well as ever in a few weeks.

HYMAN BOOKS FOR SOUTH AFRICA.

Aubrey Hyman, representing the management of the Empire Theatre in Johannesburg, South Africa, is in New York looking after the house, which has not had a vaudeville bill on its boards since the beginning of the Boer war. The old style of entertainment will be resumed in March, 1909, and Mr. Hyman is very busy looking for American acts suitable for South Africa. Among the people he has so far booked are Eva Williams and Jac Tucker, the Doherty Sisters, Margaret Ashton, Mr. and Mrs. Swickard, Mr. and Mrs. Sidney Drew, and a few others. Mr. Hyman said yesterday that everything looks ripe for a renewal of the great success that vaudeville has enjoyed in the past in Johannesburg, and is confident that every American act that he sends over there will be a pronounced hit.

LICENSE FOR CIRCLE AUDITORIUM.

The Circle Auditorium, at Sixtieth Street and Central Park West, was granted a music hall license last week and will be opened in the near future as a vaudeville house. The building was leased several years ago by Charles E. Evans and W. D. Mann, and remodelled at great expense. Everything was in readiness for the opening, and a big bill of favorites had been booked, but the opposition was so strong that the managers could not obtain a license. The principal objectors were the Paulist Fathers, whose church is at Columbus Avenue and Sixtieth Street. During the past summer the Kallenborn Orchestra has been playing at the house, and this engagement served the entering wedge that helped the persistent managers obtaining permission to use the theatre for the purpose for which it was originally designed.

"MANNY" WARNER TO MARRY.

The friends of "Manny" Warner the rotund and genial agent, will be surprised to hear that he has decided to give up bachelorhood and put on the "silk harness" of matrimony. He will sail for Europe on Nov. 4, and after a short visit to London will proceed to Dresden, where his bride-to-be awaits him. The ceremony will take place on Jan. 1. The identity of the fair damsel, to whose charms "Manny" has succumbed, is a mystery which he keeps closely guarded. He has arranged with Mr. Sutherland to represent him in his absence.

MARIE DRESSLER HAS TYPHOID.

Marie Dressler has been obliged to cancel twenty weeks of vaudeville bookings, owing to a severe attack of typhoid fever. She has been ailing since last summer, but has pluckily kept at work. She is resting at her apartments in this city, under the care of a nurse and a prominent physician, and strong hopes are entertained for her recovery, though at present she is very weak.

EMPIRE CIRCUIT MANAGERS TO MEET.

The managers connected with the Empire Circuit of burlesque houses will hold an important meeting in Cincinnati on Nov. 7, when matters of consequence will be discussed. The Eastern burlesque managers held a meeting last week, and discussed ways and means for protecting their interests.

ALBERTUS AND BARTRAM TO RETURN.

Albertus and Bartram, the club jugglers, who are filling their third engagement at the Blumenfeld, Munich, where they are great favorites, will come back to America next year. Their tour is being booked by H. H. Fisher, whose headquarters are at the Princess Theatre, London.

WILFRED CLARKE RETURNS TO VAUDEVILLE.

Wilfred Clarke, who has just finished a successful engagement as stock star in San Francisco, has returned to vaudeville. He will use two of his most successful sketches and is supported by an unusually strong company for vaudeville. His tour will last until May, 1909.

LEON KERNHANN'S OVATION.

During the last engagement of Leon Kernhann at the Crescent Theatre, New Orleans, Mr. Kernhann, the French Comedien, and representative of the French Columbia company, was a hit. At the end of the second act Kernhann was presented with a beautiful cane, with a solid gold handle, on which was engraved the name of Mr. Kernhann. "The French Comedien" was also presented with a large basket of roses at the end of his new illusion, "The Whiskers Make a Man." Before leaving the city Kernhann gave a free entertainment at St. Vincent's Orphan Asylum, where fifteen hundred children were delighted with some of his tricks. A distribution of candy ended the entertainment. One of the little girls presented Kernhann with a bouquet on behalf of the orphans.

THE SWICKARDS GOING ABROAD.

Mr. and Mrs. Swickard have just completed arrangements, through E. Warner, the European agent, for an extended trip abroad. They are booked to sail from London on July 4, 1909, for Johannesburg, South Africa, where they will fill an eight weeks' engagement, at the conclusion of which they will return to England for thirty-four weeks, appearing on the Moss and Davidson tour Oct. 28, at Edinburgh, with the Tivoli and Oxford, London, to follow.

HUGH STANTON'S NEW ACT.

Hugh Stanton has in preparation a new sketch, written by himself, which he will produce before the end of the present season, with the assistance of Florence Modena. The piece is called False Prophets, and is a satire on clairvoyance, palmistry and the kindred evils that have a tendency to break up so many happy homes. Mr. Stanton has perfected several new and startling effects that will help materially in the development of the amusing plot.

BONNIE MAGINN RESIGNS.

Bonnie Maginn, who has won great popularity by her exceedingly lively dancing and her general cleverness at Weber and Fields during the past few seasons, has resigned. Her pretty face will be missed by the regular patrons, who are as much attached to her as they are to the more prominent members of the company. After a few weeks' rest, it is rumored that she will become a little twinkling star.

JOHN L. SULLIVAN TO DO A MONOLOGUE.

John L. Sullivan, who has tried many things in the theatrical line, will shortly blossom forth as a monologist in vaudeville. He has prepared a string of anecdotes that he expects will make James J. Corbett's stories look, to use the vernacular, "like three lead Canadian dimes." His first New York appearance in his new line of work will be made at Hartig and Seamon's, in Harlem, on Nov. 10.

ESTELLE MORTIMER IN VAUDEVILLE.

Estelle Mortimer, who has been identified with many prominent productions in New York, notably Captain Jinks, has decided to go into vaudeville. She will be supported by Will S. Rising, the well-known actor-manager. Miss Mortimer will make her bow in vaudeville in a sketch called Wed or Pay, especially written for her by James Horan, author of Gulliver's Travels.

BARRYS GET LOVING CUP.

Mr. and Mrs. Jimmy Barry were presented with a loving cup suitably engraved by Mr. and Mrs. Jac. Tucker after the recent engagement at Keith's Union Square Theatre, during which Mr. Barry kindly helped the Tuckers out by playing the hard-hearted overruler in Driftwood. Mr. Barry's excellent work helped to make the new sketch a hit, and the loving cup is the tangible evidence of the Tuckers' appreciation.

HORTENSE NELSEN'S DEBUT.

At Hartig and Seamon's Harlem Music Hall on Sunday evening last Hortense Nelsen presented for the first time her new one-act play, The Boy Chatterbox. She was supported by Ada Merton and Juliette Parrish. The play was splendidly received by the audience, and Robert Gran, who is looking Miss Nelsen, is correspondingly elated.

VAUDEVILLE JOINTINGS.

Barry and Halvers have just finished a very successful eight weeks' tour over the Orpheum circuit. They were so well received in San Francisco that they were held over for a third week.

Walter Stetson is mourning the loss of his grandmother, Mrs. Mary E. Scott, who died at Germantown, Md., on Oct. 7.

George W. Day scored a decided hit at the Orpheum Theatre in Omaha during his recent engagement there. He is continuing his tour of the Orpheum circuit with equal success.

Nat S. Jerome has been tickling the fancy of the New England people during the past few weeks.

John Kelly, the regular property man at Keith's Union Square, is the individual recently referred to in this column as being an expert in his line. There are several other Kellys in the business.

Blackburn and Burns, who were to have appeared at Columbus, O., last week, were seriously injured in a railroad wreck on the Big Four.

Kathryn Osterman, who is the proud mother of a very handsome baby, five months old, carries the youngster with her wherever she goes. All of her spare time is devoted to the cherub, who had the pleasure of seeing his mother act during a recent engagement in Rochester.

At Lawrence will finish a five weeks' tour of the Keith circuit on Saturday at Philadelphia, and will begin a tour of the Proctor houses on Nov. 2. While in Hoboken last week Mr. Lawrence was the guest of William Lyons, treasurer of the Broadway Theatre, Hoboken, at a supper given by the All For All Social Club.

William Lyons, who was for several years treasurer of Proctor's Theatre, Albany, N. Y., and later acted in the same capacity at the Proctor house in Newark, is now smiling through the box-office window of the Empire in Hoboken. It is rumormongered that Lyons should do a rushing business, especially at the matinees.

Howard and Hiss closed the bill at Poll's, New Haven, last week, following a very strong list of favorites, and in spite of the handicap won out, as usual.

Malloy Brothers and Brooks are one of the special vaudeville features with the Fenberg Stock Co., and their comedy finish, The Hypnotized Chicken, is securing a big hit.

Max Rosenberg, formerly co-star with Filer Morin; and Viviane De Ricks, late of the Orpheum, Salomonson, Moscow, Russia, have joined forces for the presentation of a new pantomime creation, called A Semi-illustrious Rehearsal, interpreted with their newest songs and dances, including Miss De Ricks's musical performance on the wire.

Eva Williams, of Williams and Tucker, got her face poisoned in some unaccountable way last week, and she and her husband, Jac. Tucker, were forced, in consequence, to cancel their engagement at Keith's Bijou Theatre, Philadelphia.

Richard A. Wolf, stage-manager of the Ben Ton, Jersey City, was married on the evening of Oct. 22 to Kate Boehm. They were the recipients of many beautiful gifts.

Wilde and Jolly, after closing with Murray and Mack's A Night on Broadway, the Orpheum, have been playing some good vaudeville time for William Morin. Last week they added "Strap" Hill to their acts. They carry their own scenery and a piano.

Mae Russell has recently closed successful engagements at Shedd's Theatre, New Bedford, Mass.; also at the Bowdoin Square Theatre, Boston, Sunday evening entertainments.

O. F. Pike has been summoned as a witness in an Indian murder case that happened at El Paso, Tex., Feb. 1, 1908.

Lionel Lawrence has severed his connection with the New York Theatre, and has formed a partnership with A. G. Delivry for the conduct of a general theatrical business.

Little Brandon, the leading feature of the Cyclorama, which last week finished its two weeks' engagement at the Empire, Hoboken, is to be the first to undertake to Leap the Loop on a wheel, in vaudeville. She will open at the Orpheum, Scranton, Pa.,

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In point of cleverness Ed Latell, eccentric musical comedian, stands next to Herrmann on the bill. In addition to his adeptness with musical instruments, Latell is a monologist of so much ability and kept the audience in an uproar. His playing on the banjo was exceptionally good, and his imitations of the artists who preceded him appeared to be impromptu.
—Atlanta Constitution, Oct. 31.

RASTUS and BANKS
“THE MAJOR and THE MAID.”
Proctor's, Albany, this week. Hurlig and Peamon's, New York, Nov. 3. New York Theatre, Sunday, Nov. 3.
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Closed the show at Pull's Theatre, New Haven, last week with the following bill:
George Henschel—Wills and Henschel—Billy Carter—Burke, Miller and Teller—Maddox and Wayne—Milton and Dolly Nobles—John Ford—then—Howard and Bland. We not only held the audience, but we made a tremendous hit, which is very gratifying to us, so we thought we would tell about it. Wouldn't you?
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Nov. 3, Chicago Opera House, Chicago.
10, Open.
17, Orpheum Theatre, New Orleans.
Nov. 24, En route.
28, Orpheum, San Francisco.
Dec. 1, Orpheum, San Francisco.
14, Los Angeles.

MR. and MRS. SWICKARD
1902—Oct. 20 Grand Opera House, Nashville.
28—Temple Theatre, Louisville.
Nov. 3—Avenue Theatre, Pittsburg.
10—Open.
17—“
24—Orpheum Theatre, Scranton.
Dec. 1—Tony Pastor's, New York.
1903—July 27
Aug. 3
“ 10
“ 17
“ 24
“ 31
Sept. 7 and 14
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DOWN IN MUSIC ROW.

Mamie Scott is singing "Sammy" with Rice's Show Girl.

Sol Bloom, who is now in Paris with his family, is expected home soon.

Kitty Rampona is singing "If Time Were Money I'd Be a Millionaire" at the New Star Theatre this week.

Johnson and Dean, the Pony Ballet, Emma Carson, Clara Douglas, Rose Lee, Ethel Milton, Madeline Clark, Gillian Rosewood, Adeline Reiter and a score of others are singing "Glad Anna." Jerome and Schwartz's new coon song.

Dave Nowlin and George Walter Brown have written a new coon song entitled "Oh! My!" published by F. A. Mills. Mr. Nowlin recently introduced the song on the Keith circuit with success.

Mark Bennett, of Bennett and Rich, now with West, Women and Song, made a special trip from Springfield, Mass., to learn "There's No Place Like Home," which he says "fits" his act better than the song written especially for the occasion.

After all the trouble over "Bloomie's Line," it is now being sung in The Wizard of Oz, the Mamie Scott production, and by Frank Property, Della Fox, Watersbury Brothers and Tommy, Sol Solomon, George and Billy, the Orpheum Comedy Four and many others.

William Marshall Cook has published a new ballad, "The Street to Be Remembered." The title page is adorned with a large half-tone illustration of Jacob Mass Hall.

Angie Horton left last week for Omaha, where she will appear this week and will introduce several new songs.

"Would You Be True to Eyes of Blue If You Looked Into Eyes of Brown" has been introduced in the second act of A Chinese Honeymoon by Van Henderson Wheeler.

Joe Lodge, with Rice's Show Girl, is singing three songs by Trahern and Smith.

Manager Charles H. Holmes, of Rice's Show Girl, recently presented a beautiful silver drummer's kit to Mamie Scott, which she was effectively while singing "When a Lady Leads the Band."

The Palace Quartette, composed of four "Prize" girls, will make their first appearance in New York soon, having been successful over the Western circuit. They are featuring Leo Feist's publications.

Harbert Lloyd, better known as "the King's Jester," now with Bailey and Woods, is making a big hit with the popular march song, "Dear Old Stars and Stripes, Good-bye." While rendering the song he jingles five American flags. The applause in response is remarkable.

Ida Marie Rogers, playing the soubrette lead in Percy Williams' new production of Tracy, the Outlaw, features Witt's concert ballad, "Perchance," and uses her own baby impersonation as an encore.

Dietrich and Sheridan, song illustrators, and Van and Egbert, are successfully using "The Woodland Blossom and the Hothouse Flower," "When the Fields are White with Cotton," and "Please Leave the Gate Ajar."

E. J. Sullivan, with the Cora Payton Comedy company, now at Lawrence, Mass., has sent in the following notice, which appeared in one of the Haverhill, Mass., newspapers: "One of the blindest hits that was ever made at the Academy of Music was made by Mr. Sullivan last week. His singing was greatly appreciated by a well filled house, and when, at the finishing of the latest patriotic song success, 'Dear Old Stars and Stripes, Good-bye,' he had a slide with the words of the chorus thrown upon the screen, the entire audience immediately arose and in unison joined him in the chorus. The applause was tremendous, and the instantaneous hit Mr. Sullivan made will long linger in the minds of Lawrence people."

Fannie Granger, ingenious with the Standard Stock company in Philadelphia, is using successfully Cole and Johnson's "Owl and the Moon" and Roden and Witt's "Down by the Summer Sea."

At the American Theatre last Sunday evening Henry and Gallot launched Roden and Witt's "When the Fields are White with Cotton." Their success was immense and the slides are beautiful.

Wilbur C. Held, with A Fight for a Million company, had to respond to twelve encores recently at the National Theatre, Philadelphia, on singing "Oh, Didn't He Ramble."

Stella Tracey, the "pocket edition of Cissie Lofton," who has just returned from a very successful engagement over the Poil circuit, writes Leo Feist, the publisher of "Has Your Mother Any More Like You," that this song was the hit of her act. Also that she intends featuring the song for the rest of the season.

Thomas D. Van Osten makes a special feature of illustrated songs. He will produce with light effects and invisible chorus Roden and Witt's "While the Convent Bells Were Ringing," "When the Fields are White with Cotton," and "The Woodland Blossom and the Hothouse Flower."

George A. Crockett, with Culhane, Chace and Weston's Minstrel, is using "Davy Jones' Locker" and "A Thousand Leagues Under the Sea."

"My Clinging Ivy" and "Perchance," both by Max S. Witt, are on the musical programme in the Over the Fence company, the first named being the feature of Leola Maye, the latter that of Lulu Konari. The company is now in the West.

The Norrises, a team who sing coon songs as they should be sung and who are now playing in vaudeville after completing a very successful summer season over the various park circuits, have met with more than the usual success singing "Home Ain't Nothing Like This," "Got Happy," and "If Time Were Money I'd Be a Millionaire." Their facial expressions while rendering the above mentioned songs keep their audiences in continuous laughter.

Ross Ingle and Ada Smith will appear in a new sketch by Al Trahern at the Fourteenth Street Theatre on Nov. 2.

Fannie Midway is receiving praise from the critics for her clever rendition of "When a Lady Leads the Band."

Beatrice Golden is meeting with success with Fred Hill's plantation song, "Trixie" and the coon song, "I'll Be Busy All Next Week."

William H. Penn's comic song, "Smiles, Smiles, Smiles," is gaining favor at the Anna Held is singing it in The Little Duchess with success.

Belle Gold has written two encore verses which have become necessary since she has been singing "I Thank I Got My Plenty Now."

Helen More and John P. Curran, of Ward and

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JULIE MACKIE'S SUCCESS.

ONE SONG SHE SANG IN TWO COUNTRIES.

The following appeared in the London "Star" Oct. 4, regarding Miss Julie Mackie, and the fourth anniversary celebration of the opening of the Granville Theatre of Varieties:

The house was crowded to every available space, and the programme was completed over 120 times. Most of the music hall favorites sang on the bill, though naturally a place could not be found for all of them. Quite a feature of the entertainment was the beautiful soprano, Miss Julie Mackie, who sang the popular article, "Dear Old Stars and Stripes, Good-bye," which she sang for New York, and it was almost unnecessary for Mr. David Hart to request the curtain fall for the audience for this gifted lady as they came at her entrance to one and all with enthusiasm.

In her rich contralto voice she sang "Dear Old Stars and Stripes, Good-bye," which seemed to increase the enthusiasm. Despite the fact that it was one of the songs which she had sung so often through with such effect and which was supposed to contribute one item, she was obliged to sing it again and again. Finally she declared that she looked forward to her engagement at Walden Opera with the greatest pleasure, and she closed her remarks during the week, and concluded by saying, "I thank you, I thank you."

Miss Mackie has been in London for several months, and was very successful with Leo Feist's splendid song, "Dear Old Stars and Stripes, Good-bye," notwithstanding it is a purely American song. During her voyage home the passenger surrounded her to sing this song, and each night they became so familiar with her that they joined in the chorus with her. On her arrival in New York she was welcomed a big reception by her many friends, who were on hand to meet her, when again she was requested during the evening to sing "Dear Old Stars and Stripes, Good-bye," which she did in an impressive manner.

"Dear Old Stars and Stripes, Good-bye" is a most extraordinary song, being a big favorite everywhere, and is one of the most beautiful songs ever written. Mr. Leo Feist is the publisher of this song, and is making a rich reward in consequence.

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Curran, both pronounce "I'll Wed You in the Golden Summer Time" a favorite everywhere.

Howley, Haviland and Dresser have just issued a new medley introducing "In the Good Old Summer Time," "Bill Bailey, Won't You Please Come Home," "Way Down in Old Indiana," "Nancy Brown," "I Don't Care If It's Saturday Night or Sunday Afternoon," "Fads Away, I'm Waiting for My Man," and "A Soldier in the Rank."

THE WITMARKS SIGN MANUEL KLEIN.

M. Witmark and Sons have added to their contracts, lately made, an important one with Manuel Klein, the composer of the newly successful comic opera, Mr. Pickwick. He has been engaged to write for them exclusively for a term of years, and the contract will be undoubtedly productive of big results. Mr. Klein's ability is of such a high order that his opera, Mr. Pickwick, was praised not only by the best critics, but its reception by the public at large has been pronounced in enthusiasm. To mention two gems from the opera, the song "Boys Will Be Boys," has been accorded a wonderful ovation everywhere, while "Speak Low" is meeting with great success. The Witmarks have done well to sign this young composer, who has so signally overcome any fears which may have existed as to his capacity and so fairly established his position. He comes of a notable family, his brother, Herman Klein, being the well-known English critic and singing master. Another brother is Charles Klein, the playwright, author and librettist. Besides his operatic work he is rapidly making a name as a writer of instrumental novelties and songs.

MATTERS OF FACT.

Hogan's Alley, under the direction of Harry Yeager, seems to be set at a winning post just at present. Murphy and Kelly, the Millards, Sunderland and Foda, the Beverlys, and a large chorus, make a total of twenty-five in the company. Week stands will soon be the rule. Manager Yeager is now booking his two attractions for next season, one to follow in the wake of the other; two weeks apart.

Richard Obee, business manager of Rose Coghlan in The Second Mrs. Tanqueray, whose tour is directed by Julius Murry, asserts that Miss Coghlan has never done more admirable work. Her performance in the title-role of Pinner's play has drawn large audiences through New York. Miss Coghlan's adopted daughter, Agnes Bailey, who has just graduated from a convent, assumes the part of Juliet Milson, and is sharing honors with Miss Coghlan.

Master Harry Gough, the child actor, who has originated three parts in the past two seasons—Roy in Up York State, George in The Norman Wife, and the Major in The Mother—played the last named part last week at the American Theatre with the stock company.

E. Greenburg, manager of William Bonelli and Rose Stahl in Janice Meredith, reports that the company's business through the South has been excellent, and that all records were broken at a matinee performance on Oct. 15 at Knoxville, Tenn. The company is booked to appear in the larger cities soon.

Gustav Weil, manager of the American and European Amusement Company, has secured for his new production, which opens in January, Juliette Douglas, Adeline Melba, Miss H. Sheldon, and Millie Blanchard, the well-known English actress, in the title-role.

George Ade's The Sultan of Solis opened at the Davidson Opera House, Milwaukee, Sunday night, to a record breaking audience. The standing room only show was set at seven o'clock and hundreds were turned away. Madame Lillian Berri, Frank Nowlan, Gertrude Quinlan, Templer Baze, and others scored heavily. The Sultan made an instantaneous hit and promises capacity business throughout the week, the advance sale being very large.

The Bachelor's Christmas is the title of the latest play by Philip A. Gifford, of Newark. It is written along broad comedy lines, and the author describes it as a "phantasy in three acts." A charming little love story runs through the piece, and all the characters in the second act are transported to another planet, where they behold many grotesque things and fantastic people. This act gives wide scope for spectacular stage effects and uproarious comedy. The Bachelor's Christmas is a comedy for holiday production. Its production is well within the scope of the average stock company.

Edie Carlton, the repertoire actress, will begin her sixth season on Nov. 17, under the direction of James H. Kent, who announces that he will surround her with the best company she has ever had. Miss Carlton has added several new plays to her repertoire. As in the past, the company will tour New England.

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Dan McAvoy {When It's All Going Out, an' Nothin' Comin' In
Bill and the Rooster

Cole and Johnson {Oh, Didn't He Ramble

Williams and Walker {My Castle On the Nile
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A WONDERFUL MARCH SONG.

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A High Grade Coon Song.

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little music occasionally

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(Continued from page 8.)

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From East to
Lyons 18 to
to S. R. O.
ance to good
girl Grl 28.
Brets, men-
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Lesson 18 to

OPERA

co. 30-22. **TACOMA, 12-13-1918.**
OPERA Nell Burgess Oct. 12; crowded house.
 Belles 13. King Dodo 15; crowded house.

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Oct. 13;
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co. 20-22.

Opera House has been leased, and will
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Nell Burgess Oct. 12; crowded house.
Belles 13. King Dodo 15; crowded house

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managers); Gordon Gray (actor);
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Gray, Mary Ann, Dr. L. G. Morrison, Helen I
Schaefer, Emma Olson, Richmond Hutchins, J. C
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Comedienne. Address MIRROR.

Wilfrid North

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